

CAMERA SCRIPT

2315/8047

BBC - 1

T.C.3

'DOCTOR WHO'

SERIAL 'S'

EPISODE: TWO

'THE MEDDLING MONK'

by  
Dennis Spooner

Producer ..... Verity Lambert  
Director ..... Douglas Camfield  
P.A. .... David Maloney  
A.F.M. .... Gillian Chardet  
Assistant ..... Cordelia Crawshaw

Designer ..... Barry Newbery  
Story Editor .... Donald Tosh

Costume Sup: .... Daphne Dare  
Make-up Sup: .... Sonia Markham

T.M.1 ..... Ralph Walton  
T.M.2 ..... Bernard Fox  
Sound Sup: ..... Ray Angel  
Grams Op: ..... Chris. Carne  
Vision Mixer .... Dave Hanks  
F.A. .... Trevor Beckett

Crew ..... 14

CAMERA REHEARSAL: STUDIO T.C.3: FRIDAY 18th JUNE 1965

Camera rehearsal ..... 11.00 - 1.30 pm (with TK-23)

LUNCH ..... 1.30 - 2.30 pm

Camera rehearsal ..... 2.30 - 7.30 pm  
(with TK-36 from 4.0 pm: Tea approx. 4.15 pm)

DINNER ..... 7.30 - 8.30 pm

Line-up ..... 8.30 - 9.00 pm

RECORD: VT/4T/27953 ..... 9.00 -10.15 pm

TRANSMISSION: Saturday, 10th July 1965.



Page	Scene	Description	Character	Time	Cams/Booms	Shots
1		<u>TK-23 SEQ.A</u> OPENING (27") TITLES			S.O.F.	
2.		<u>TK-36 SEQ.B</u> Trailer from Dr.Who (20") Episode 1 Monk		Night	S.O.F.	
2.		<u>TK-23 SEQ.C</u> Ext.Moors (25")		Day	Mute	
2.	2.	Int. MONASTERY	Monk <u>Dr. on TAPE</u>	Day	3A, 1A, B1, 2A, A1, Slung mic.	1- 3
6.	3.	Ext. FOREST	Wulnoth, Eldred Saxon A	Day	4A, C1	4
6.	//////////////// RECORDING BREAK 'A' \\\ (MIST) \\\ //////////////////					
6.	4.	Ext. FOREST (Misty)	Vicki, Steven Wulnoth, Eldred Saxon A	Day	3B, B2, 2B Fishing Rod	5 - 16
12.	//////////////// RECORDING BREAK 'B' \\\ (Clear mist) \\\ //////////////////					
12.	5.	Ext. MONASTERY	Monk, Edith Saxon Woman	Day	2C, 3C, B3	17 - 22
16.	6.	Int. MONASTERY		Day	2A, DR. on tape	23
17.		<u>TK-23 SEQ.D</u> -Sea, tilt (23") to rocks		Day	Mute	
17.	7.	Ext. CLIFF TOP	Monk	Day	4B, C2	24
18.		<u>TK-23 SEQ.E</u> - Viking Ship (7") (thru mask)		Day	Mute	
19.	8.	Ext. CLIFF TOP	Monk	Day	4B, C2	25
19.		<u>TK-23 SEQ.F</u> - Viking (15") Ships		Day	Mute	
19.	9.	Ext. CLIFF TOP	Monk	Day	4B, C2	26
20.	//////////////// RECORDING BREAK 'C' \\\ //////////////////					
20.	10.	Ext. SAXON HUT	Wulnoth, Vicki Eldred, Edith Steven Saxons A & B	Day	A2, 1B, C3, 4C	27 - 42
26.	10A.	Int. SAXON HUT	Vicki, Edith	Day	3D, B4	43
27.	10B.	Ext. SAXON HUT	As Sc.10	Day	A2, 1B, C3, 4C	44 - 46
27.	//////////////// RECORDING BREAK 'D' \\\ //////////////////					
27.	10C.	Ext. CLIFF TOP		Day	1C	47
27.	11.	Ext. MONASTERY	Monk	Day	2C, B3	48
28.	12.	Ext. CLIFF TOP	Viking Leader Sven, Ulf, Gunner, Extra	Day	4E, A3, 1C	49 - 53
30.	13.	Ext. MONASTERY	Monk, Vicki Steven	Day	2C, B3, 3E	54 - 58



Page	Scene	Description	Character	Time	Cams/Booms	Shots
33.	13A.	Int. MONASTERY	Monk	Day	3F,	59
33	13B.	Ext. MONASTERY	Monk, Vicki, Steven	Day	3E, B3, 2C	60 - 64
36.	14.	Ext. FOREST	Sven, Ulf, Gunnar	Night	4F, C1X	65
36.	15.	Ext. SAXON HUT	Edith, Sven, Ulf, Gunnar	Night	1D, 2D, 4A, C1X	66 - 70
37.	16.	Ext. MONASTERY	Vicki, Steven	Night	B3, 3C	71
37.	17.	Ext. SAXON HUT	Wulnoth, Eldred	Night	1D, C1X	72
38.	17A.	Int. SAXON HUT	Edith, Eldred Wulnoth	Night	2E, A4	73
39.	18.	Ext. FOREST	Sven, Ulf, Gunnar	Night	4A, C1	74
39.	19.	Ext. SAXON HUT	Edith, Wulnoth Saxon Woman	Night	2E, A4, 1D	75 - 76
40.	20.	Ext. MONASTERY	Vicki, Steven Monk	Night	3C	77
40.	21.	Ext. FOREST	Wulnoth, Edred	Night	4F, C1	78
41.	21A	EXT. FOREST	Sven, Ulf, Gunnar	Night	2F, B5	79
41.	CUT TO BLACK - RECORDING PAUSE (Boat truck to D.S. Pos.)					
41.	21B.	Ext. FOREST AREA	Sven, Ulf, Wulnoth, Edred Saxons, Gunnar	Night	1E, 2F, 4A, C1 B5	80 - 92
42.	////////////////// RECORDING BREAK 'E' ////////////////////					
43.	22.	Int. MONASTERY	Monk, Vicki Steven	Night	1F, C4, 4G, 2G	93 - 95
44.	23.	Ext. MONASTERY	Wulnoth, Edred	Night	3C, B3	96
44.	24	Int. MONASTERY CORRIDOR	Monk, Vicki Steven	Night	2H, A5	97
45.	25.	Ext. MONASTERY	Wulnoth, Edred	Night	3C, B3	98
45.	26.	Int. MONASTERY	Vicki, Steven	Night	4H, A5, 1G, 2A	99 - 101
46.	27.	Ext. MONASTERY	Wulnoth Eldred, Monk	Night	3C, B3	102
47.	28.	Int. MONASTERY	Vicki, Steven	Night	2A, A5	103
48.	28A.	Int. CELL	Vicki, Steven	Night	4J. Fish/Rod	104
49.	SLIDE - next episode					
49.	ROLLER				1G	105
49	2 SLIDE from Scanner					

"DOCTOR WHO"

by

Dennis Spooner

SERIAL "S"

!

EPISODE TWO: "The Meddling Monk"

Clock on ....

RUN TK23

FADE UP

TK - 23 (27") TELECINE SEQ.A STANDARD OPENING TITLES S.O.F.

TK-36 NEXT



On TK-23

FADE OUT

FADE UP

TK-36 (20") TELECINE SEQ. B Trailer

S.O.F.

MS DOCTOR Laughing. Turns  
portcullis drops down in  
front of him. MONK enters  
shot, laughing

S/IMP: SLIDE 'THE MEDDLING MONK'

FADE SLIDE

MIX to

TK-23 (25") TELECINE SEQ. C

Mute

Panning shot of the moors.  
We hear a distant cock crow

S/IMP: SLIDE Written by BENNIS SPOONER

FADE SLIDE

MIX to

1.	3	A	24°	2. INT. MONASTERY. DAY	<u>/SLUNG MIC/</u>
				CSToaster.	
				It pops up.	(A ROOM INSIDE
				Hands take it.	THE MONASTERY.
				Pan them R to	TURNED INTO A
				frying pan and pull	LIVING ROOM BY
				back to reveal	THE MONK.)
				Monk	
				Pan him L and	
				out of door	

MIX to;				3. INT. MONASTERY CORRIDOR. DAY	<u>/BOOMS A1/B1/</u>
2.	1	A	50°	MS Corridor	

(2 next)

On 1: shot 2

Pull back & pan  
MONK L to arch.

(THE MONK MOVES INTO  
SHOT CARRYING THE  
TRAY.

HE PAUSES OUTSIDE  
CELL DOORS, PUTS  
THE TRAY DOWN AND  
OPENS A PEEPHOLE.

3.      2      A      35°  
            LS MONK.

Pan him L & crab  
R. letting him  
move to door of  
Cell.

PUTS TRAY DOWN  
INSIDE CELL. CLOSES  
DOOR, THEN KICKS  
IT)

MONK: Breakfast! Breakfast!

(THE MONK CONTINUES  
THE BANGING,  
THEN OPENS  
THE PEEPHOLE  
AGAIN)

Early to bed, and early to rise ..  
Don't let the eggs get cold.

(THE DOCTOR INSIDE,  
THROWS THE CONTENTS  
OF HIS WATER  
JUG THROUGH  
THE PEEPHOLE.

DOCTOR: Go away. I'll get up  
when I'm ready!

ON  
TAPE

(AS THE MONK  
WIPES THE WATER  
FROM HIS FACE

MIX to

4.      4      A      24°      3A. EXT. FOREST. DAY      /BOOM CL/

Low angle MS  
Party creeps  
f/w then splits  
L & R.

(MISTY FOREST.  
WULNOTH, ELDRED  
AND SAXON APPEAR  
OUT OF MIST  
THEN EXIT)

2 to B  
3 to B

RECORDING BREAK 'A'

B to 2  
MIST



4. EXT. FOREST SECTION. DAY

5. 3 B 24° MS Bushes. (VICKI IS ASLEEP. WE FEATURE SOME BUSHES, SEE THEM PART, SEE WULNOTH LOOK HTROUGH. HE NODS TO SOMEBODY BEHIND HIM TO MOVE AROUND TO ANOTHER VANTAGE POINT.)

6. 2 B 5° CS VICKI Looking scared (AS HE CLOSES THE BUSHES VICKI REALISES THAT STEVEN IS NOT THERE.)

7. 3 B 24° (ON TURN) MS VICKI Let her rise & move fwd. VICKI: Steven? Steven?

8. 2 B 5° CS VICKI QUICK Zoom back to include STEVEN f/g R. (VICKI IS JUST BEGINNING TO WORRY WHEN STEVEN APPEARS.)

VICKI: (Cont) Steven!

9. 3 B 24° MS VICKI. STEVEN joins her for 2-s (STEVEN MOVES FORWARD) STEVEN: Good morning .. What are you looking so jittery about?

VICKI: I thought I heard something moving about.

On 3: shot 9

STEVEN: That was me trying to find some food.

(SHE MOVES, WINCES,  
RUBS HER BACK)

(VICKI LOOKS  
SURPRISED, BUT  
PLEASED)

MICHAEL: ... you can either have some blackberries ...

(HE TURNS OUT  
ONE OF HIS  
POCKETS)

(HE HAD TURNED  
OUT ANOTHER  
POCKET.

VICKI GETS UP,  
STRETCHES. SHE  
TRIES A BLACKBERRY,  
AND REGISTERS  
A SOUR LOOK)

VICKI: I don't think it matters ...

10. 2 B 35° (ON HIS MOVE) MICHAEL: Well, we'd better get moving then /...  
L 2-s VICKI/  
STEVEN  
Depress to  
WULNOTH/SAXON 8 -  
Behind truck

(3 next)



On 2: shot 10

(WE SEE ELDRED  
AND ANOTHER  
SAEON CREEPING  
ROUND THEM.

OUT OF SIGHT  
OF STEVEN AND  
VICKI BUT  
SEEN BY US.

WE RESUME)

VICKI: Are we going back to  
the Tardis?

STEVEN: Yes. And if the Doctor's  
not there we'll have to thing  
again.

(VICKI HAS LOOKED  
AT THE SKY. SHE  
REMARKSNOT REALLY  
WANTING TO KNOW,)

11.     3     B     24°  
          MS VICKI

STEVEN joins  
R.

VICKI: I wonder what the time  
is?

(STEVEN POINTEDLY  
CONSULTS HIS WATCH)

STEVEN: Twenty past five ...

VICKI: Perhaps the Doctor did  
drop it ...

STEVEN: You said before that  
he didn't have a watch ....

ON TO PAGE 11

(2 next)

VICKI: I said, I didn't think  
he had ...

12.      2      B      35°      (ON TURN) MICHAEL: Look, why don't you  
             L 2-s      admit that all this tenth  
                         century stuff ...

TWIG  
SNAP/

(THERE IS A  
MOVEMENT  
IN THE BUSHES  
AND MICHAEL  
REACTS IMMEDIATELY.

HE PUTS A  
RESTRAINING HAND  
ON VICKI'S SHOULDER.

SHE TURNS TO HIM,  
URGENTLY:)

VICKI: There's somebody there!!!

STEVEN comes  
D.S.

Pull back holding  
VICKI rear L.  
in deep 2-s

(VICKI TURNS,  
HOLDING MICHAEL'S  
ARM IN AN ATTEMPT  
TO DRAG HIM  
AWAY WITH HER,  
AND RUNS AWAY  
FROM THE BUSHES.

MICHAEL TUGS  
HIS ARM FREE,  
TURNS TO WALK  
TOWARDS THE  
BUSHES, THE  
RUSTLING CAME  
FROM.

VICKI LOOKS  
BACK TO SHOUT)

13. 3 B 24<sup>0</sup>  
MS Bushes.

Steven! 'Steven! /

ELDRED rises.  
Pan him R  
to 2-s with  
VICKI.

(VICKI DOES NOT  
SEE ELDRED  
APPEAR FROM  
BEHIND CAMERA.

LOOKING BACK  
AT MICHAEL, SHE  
RUNS RIGHT  
INTO ELDRED'S  
ARMS.



On 3: shot 13

14.     2     B     35°  
           Deep 2-s A/B  
           STEVEN turns &  
           is pounced on  
           by WULNOTH &  
           SAXON. entering  
           L and R.  
           Depress & push  
           in on fight.  
           SAXON raises  
           club
- VICKI SCREAMS,  
 AND MICHAEL  
 TURNS BACK.  
 BEFORE HE CAN  
 APPRAISE THE  
 SITUATION,  
 WULNOTH AND  
 ANOTHER SAXON  
 LEAP FROM THE  
 BUSHES HE WAS  
 ABOUT TO INVESTIGATE.  
 THERE IS A SHORT,  
 SHARP FIGHT,  
 WHICH ENDS WITH  
 MICHAEL BEING  
 HIT OVER THE  
 HEAD FROM BEHIND,  
 WHILST TACKLING  
 ONE OF THE TWO.
15.     3     B     24°  
           M 2-s VICKI/  
           ELDRED  
           She shudders  
           He drags her  
           out R.
- HE GROANS,  
 FALLS TO THE  
 FLOOR, UNCONSCIOUS.  
 ELDRED MOVES IN  
 WITH THE STRUGGLING  
 VICKI.  
 HE HAS A TIGHT  
 ARM ROUND HER  
 THROAT AND MOUTH,  
 SO SHE CAN ONLY  
 MAKE PROTESTING,  
 GRUNTING NOISES)
16.     2     B     35°  
           Deep 4-s VICKI/  
           ELDRED rear  
           framed L & R.  
           by WULNOTH &  
           SAXON  
           Push in on  
           WULNOTH in  
           Profile.
- ELDRED: What shall we do with  
 them?  
 WULNOTH: Take them to the village...  
 (WULNOTH HELPS  
 THE SAXON WITH  
 MICHAEL.  
 AS THEY LIFT HIM  
 UP, WE:)

CUT TO BLACK

---

1 to AX(over 2's	RECORDING BREAK 'B'	B to 3
2 to C     cable)		C to 2
3 to C	CLEAR MIST FROM FOREST	
4 to B	RESET BOAT-TRUCK TO POS. 2	

---

- 13 -

17.      2      C      35°      5. EXT. MONASTERY. DAY      /BOOM B3/
- LS Monastery Door.
- Pan MONK R to wall.
- HE LOOKS AT HIS WRIST, GESTURES IN ANNOYANCE AS HE REMEMBERS HE HAS LOST HIS WATCH.
- HE STARTS TO MOVE OUT.
- THE MONK MOVES ACROSS TO A SMALL STONE WALL THAT BORDERS THE FRONT OF THE MONASTERY, CLIMBS UP ONTO IT, TO LOOK OUT TO SEA.
- HE IS ABOUT TO PRODUCE SOMETHING FROM OUT OF THE NECK OF HIS HABIT, WHEN HE SEES SOMETHING THAT STARTLES HIM.
- HE RUSHES TO GET DOWN FROM THE WALL, STUMBLES AS HIS FEET TOUCH THE GROUND, AND ROLLS INTO A SITTING POSITION. HE PRODUCES A SCROLL FROM A HIDDEN POCKET IN THE SAME MOVEMENT, AND ARRIVES IN A RELAXED, SITTING, READING POSITION.
- HE STUDIES THE SCROLL IN DEEP CONCENTRATION.
- SO ENGROSSED IN THE SCROLL IS HE, THAT HE APPARENTLY DOES NOT NOTICE (!) THAT THREE SAXONS, A MAN, A WOMAN, AND EDITH, HAVE ARRIVED AT THE MONASTERY DOOR.
18.      3      C      24°
- LS EDITH & Woman. As they approach pull back & depress to include MONK in 3-s
- Tilt down with him to sitting Position

- 13 -

(2 next)



- 14 -

On 3: shot 18

THE MAN CARRIES  
A BASKET FULL  
OF FOOD.

EDITH TURNS,  
SEES THE MONK,  
INDICATES TO  
HER COMPANIONS  
THE FACT.

THEY START TO  
MOVE ACROSS TO HIM)

19.     2     C     24°  
          MS MONK

Let him rise  
and move R  
to 3-s

EDITH: Good morning to you,  
Father /...

(THE MONK  
'JUMPS' AND  
'COMES TO' IN  
A VERY EXAGGERATED  
WAY)

THE MONK: Oh, good morning,  
my children, good morning ...

(THE MONK  
STANDS, AND,  
LIMPING SLIGHTLY,  
MOVES OVER TO  
JOIN THEM)

20.     3     C     16°  
          C 2-s EDITH/  
          WOMAN

So deep was I in my meditations;  
I failed to see you arrive.  
Please forgive me /...

21.     2     C     24°  
          M 3-s

EDITH: It is we who should ask  
forgiveness of you, Father.  
Disturbing you as you are /...

(THE MONK  
HOLDS UP  
SILENCING HANDS)

THE MONK: Please, please - you  
are always welcome here ... (cont...)

(EDITH TAKES  
BASKET FROM  
WOMAN)

(3 next)

- 14 -

- 15 -

On 2: shot 21

EDITH: We thought you might  
need some foodstuff, Father.

Push in to  
2-s MONK/EDITH

MONK: Oh! How very charitable...

(HE LOOKS  
... MORE INTENTLY)

EDITH: I'm sorry, Father; It's  
very poor fare - not really  
good enough.

22.     3     C     35°     (ON TURN)  
           M 3-s.

Pull back as  
MONK turns &  
moves D.S.  
keeping deep  
3-s with women  
R of frame.

THE MONK: Do not distress yourself,  
my child. We must all make  
sacrifices when they are asked  
of us ...

2 FAST to A

I would like to talk, and  
pass the time of day with you,  
but this morning solitude, and study  
are uppermost in my mind ...

EDITH: We understand, Father ...

Let WOMEN leave  
shot R.

THE MONK: Goodbye, my children,  
and thank you ... (cont...)

Crab R as  
MONK moves  
to wall.

(EDITH AND THE  
WOMEN BOW,  
CURTSEY, AND  
MOVE OFF.

THE MONK,  
WAITS UNTIL  
THEY ARE OUT OF  
SIGHT.

(2A next)

- 15 -



On 3: shot 22

THEN HE ONCE  
AGAIN MOVES  
ACROSS TO THE  
WALL.

HE CLIMBS UP  
ONTO IT, LOOKS  
AROUND, AND  
MAKES SURE OF  
NOT BEING CAUGHT  
AGAIN.

THEN, SATISFIED,  
HE REACHES DOWN  
INTO THE NECK  
OF HIS HABIT.

HE BRINGS OUT  
A PAIR OF  
POWERFUL BINOCULARS  
THAT HANG BY  
A STRAP AROUND  
HIS NECK, AND  
LOOKS THROUGH  
THEM)

23. 2 A 35° 6. (2 pushing in on Mix)  
INT. MONASTERY CORRIDOR. DAY.  
MLS Cell door. - 16 -  
Slowly push in (WE ANGLE ONTO  
on it. THE DOOR,

On 2: shot 23

THAT IMPRISONS  
THE DOCTOR.

FROM INSIDE  
THE CELL WE CAN  
HEAR GREAT  
THUMPINGS AND  
BANGINGS AS THE  
DOCTOR ATTACKS  
THE DOOR WITH  
A PLANK OF WOOD  
TAKEN FROM HIS  
BED. THE DOOR  
SHAKES, AND BUST  
FLIES OFF, BUT  
IT SEEMS TO  
BE HOLDING.

(PRE-RECORD THE  
PREVIOUS WEEK:))

DOCTOR: (V.O. SHOUTING) Will  
you open this door! Open this  
door!

MIX to

-----

TK-23 TELECINE SEQ. D (23")

Ext. Stock Film. Day.

Vista shot of sea.  
Tilt down to rocks  
at bottom of cliff.

END TELECINE.

-----

24.	4	B	24°	7. EXT. TOP OF CLIFFS. DAY.	/BOOM C2/
			Low angle MLS	(THE MONK IS	
			MONK looking	ON THE CLIFF	
			down	TOP AGAIN,	
				CONTINUING	
				HIS WATCHING VIGIL.	

WE CAN HEAR THE  
SOUND OF THE SEA

(TELECINE Next)



HMA

- 18 -

On 4: shot 24

CRASHING AGAINST  
THE ROCKS BELOW.

THE WIND IS  
BLOWING IN FROM  
THE WATER.

OBVIOUSLY, HE  
HAS NOT HAD MUCH  
SUCCESS, FOR  
HE HAS LOST  
CONCENTRATION.

SOON AFTER WE  
GO IN, HE DELVES  
INTO THE FOLDS OF  
HIS HABIT, AND  
PRODUCES A SMART  
SNUFF BOX.

HE TAKES OUT A  
PINCH, SCATTERS  
IT ON THE BACK  
OF HIS HAND,  
(THIS WITH DIFFICULTY,  
BECAUSE OF THE WIND)  
EVENTUALLY HE HAS  
SOME MEASURE OF  
SUCCESS, AND SNIFFS  
IT.

HE BANGS HIS  
TEMPLE WITH THE  
PALM OF HIS HAND  
TO CLEAR HIS HEAD,  
THEN, SATISFIED,  
HE POCKETS THE  
SNUFF BOX.

IT IS WHILE HE  
IS DOING THIS  
THAT HE IS SUDDENLY  
COMPLETELY ALERT.

SOMETHING HAS GAUGHT  
HIS EYE OUT AT  
SEA.

Push in on  
MONK as he  
raises glasses.

HE STANDS EXCITEDLY,  
GRABS AT THE  
BINOCULARS HANGING  
FROM HIS NECK,  
AND BRINGS THEM  
UP TO HIS EYES)

-----  
TK - 23 TELECINE SEQ. E (7")

Ext. Stock Film. Day.

- 18 -

(4 next)

- 19 -

On TK-23: SEQ.E

Through a binocular  
mask we get a stock  
clip of a viking ship  
at sea.

We HOLD on this as it  
cuts through the water,  
the sail billowing, and  
then:

END TELECINE

25.      4      B      16°      / 8. EXT. TOP OF CLIFFS. DAY. / BOOM C2  
                 MS MONK

(THE MONK LOOKS  
OUT TO SEA WITH  
THE BINOCULARS.

HE LOWERS THEM,  
SMILES DELIGHTED)

MIX toTK-23 TELECINE SEQ. F (15")Ext. Stock Film. Day.

A LONG SHOT of the  
viking ship coming  
through the waves.

CUT

A SHOT of the rowing  
crew, straining at  
the oars.

CUT

The GALLEY MASTER is at  
the helm, the wind  
blowing through his  
hair.

END TELECINE

26.      4      B      9°      @      / 9. EXT. CLIFF TOP. DAY      / BOOM C2  
                 CS MONK

- 19 -

(FADE TO BLACK next)



On 4: shot 26

9. EXT. TOP OF CLIFFS. DAY.

(THE MONK IS  
STANDING,  
SHAKING WITH  
JOY, AND  
CHUCKLING.

WE CLOSE IN  
ON HIM)

THE MONK: (VERY HAPPILY) At last  
... At last!

(HE BRINGS  
UP HIS BINOCULARS  
FOR ANOTHER LOOK)

FADE OUT

---

2 to D	<u>RECORDING BREAK 'C'</u>	A to 2
3 to D		B to 4
4 to C		C to 3

---

FADE UP

		10. EXT. SAXON HUT. DAY.	
27.	4 C 24°	LS Hut. PARTY enter R & move U.S.	(WULNOTH, ELDRED, AND THE SAXON, PUSH MICHAEL AND VICKI INTO THE SECTION OUTSIDE THE SAXON HUT.
28.	2 D 35°	MLS PARTY Pull back & depress as VICKI/STEVEN sit D.S. L holding SAXONS U.S. R	VICKI IS HELPING MICHAEL, NOW SUFFICIENTLY RECOVERED TO WALK: BUT FAR FROM COMPLETELY NORMAL.  HE STAGGERS IN, HELPED BY VICKI AND IS GLAD TO SINK DOWN ONTO THE GROUND TO REST.

(1 next)

On 2: shot 28

(VICKI GOES DOWN  
WITH HIM, THE  
SAXON WATCHES THEM.

WULNOTH AND  
ELDRED MOVE  
SLIGHTLY TO  
(ONE SIDE)

29.    1    B    24°  
         M 2-s VICKI/  
         STEVEN

VICKI: Are you all right?

STEVEN: Well, I've felt better  
- but I'll get over it.

(STEVEN IS  
LOOKING AROUND)

Push in to  
C 2-s

It's pretty authentic Saxon,  
isn't it?

VICKI: Now don't tell me you've  
started to believe us!

STEVEN: (SHRUGGING) I mean, they  
wouldn't go to all this trouble  
for a fancy dress ball, would  
they? I think it's high time we  
got out of here.

30.    2    D    35° (ON RISE)  
         Low angle VICKI/  
         STEVEN f/g L.  
         SAXONS rear.

(STEVEN GOES TO  
MOVE, GET UP,  
WINCES)

Elevate as they  
rise, then let  
them sink out of  
frame as they sit.

THIS MOVEMENT CATCHES  
THE ATTENTION OF BOTH  
WULNOTH AND ELDRED.

THEY LOOK AROUND.

31.    1    B    16° (AS THEY SIT)  
         C 2-s VICKI/  
         STEVEN

STEVEN AND VICKI  
DECIDE TO SIT DOWN  
AGAIN)/

VICKI: They seem to want us  
to stay.

STEVEN: Yes, we must be more  
popular than I thought.

32.    4    D    24°  
         M 2-s ELDRED/  
         WULNOTH

(1B Next)

On 4: shot 32

ELDRED: Wulnoth, we can't just let them go!

WULNOTH: Their clothes are strange - if they're travellers...

ELDRED: Travellers? With no provisions, or belongings? And travelled from where?

Let them both go.

WULNOTH: We can ask them, Eldred...

(WULNOTH STARTS TO MOVE TOWARDS VICKI AND MICHAEL.

ELDRED BARS THE WAY)

33. 1 B 16° ELDRED: Why listen to their/  
C 2-s VICKI/ lies? They've been put ashore  
STEVEN somewhere along the coast, to  
spy for the Vikings...

34. 2 D 9° WULNOTH: We have no proof of  
MCS WULNOTH that...

ELDRED: Nor do we have proof of what you say...

35. 4 D 16° WULNOTH: Probably not, but I'm  
C 2-s ELDRED/ the headman of this village..  
WULNOTH. Let  
ELDRED leave  
frame

ELDRED: You may be headman now, but when the people hear of how you treated their enemies that will be changed./

2 SWING LENS

36. 2 D 35° (ELDRED PULLS HIMSELF  
Depressed GROUP FREE OF WULNOTH, DRAWS  
shot. Elevate HIS SWORD. MOVES ON  
& pull back as MICHAEL AND VICKI, IS  
ELDRED advances ABOUT TO STRIKE THEM  
on STEVEN. DOWN WITH THE HELP OF  
Let EDITH enter THE OTHER SAXON, WHEN  
U.S. WE HEAR:)



ME

- 24 -

On 2: shot 36

EDITH: No! Leave them!

(ELDRED STOPS, TURNS.

EDITH, CARRYING THE  
BASKET, HAS RETURNED  
FROM THE MONASTERY.

WULNOTH TAKES THE  
OPPORTUNITY OF TAKING  
THE SWORD FROM ELDRED.

EDITH MOVES ACROSS,  
LOOKS AT MICHAEL AND  
VICKI)

37.     1     B     24<sup>0</sup>  
          M 2-s STEVEN/  
          EDITH  
          Pull back as  
          WULNOTH joins  
          C for 3-s

Are you looking for an old man,  
with long white hair?/

VICKI: Have you seen him?

(WULNOTH MOVES IN WITH:)

WULNOTH: Which old man do you  
speak of, woman?

EDITH: He came here late last  
night - wore clothes like  
these people.

38.     2     D     24<sup>0</sup>  
          MS EDITH.  
          ELDRED joins  
          R for M 2-s

MICHAEL: Where is he now?/

(ELDRED, STILL AGGRESSIVE,  
COMES IN WITH:)

ELDRED: Did you question him?

EDITH: A little. He said he  
was a traveller...

ELDRED: Then he lied.

39.     1     B     24<sup>0</sup>  
          M 3-s STEVEN/  
          WULNOTH/EDITH

- 24 -

(2 next)

ME

- 25 -

On 1: shot 39

MICHAEL: Oh, for goodness sake!

(WULNOTH SEPARATES  
MICHAEL AND VICKI  
FROM THE OTHERS.  
STARTS TO TAKE  
THEM AWAY FROM THE  
GROUP)

Pull back as  
ELDRED enters  
R for 4-s

ELDRED: Wulnoth, I do not trust  
them!

MICHAEL: Well, come to that,  
I'm not mad about you, either...

(ELDRED ADVANCES ON  
MICHAEL. THEY  
SQUARE UP, PARTED  
BY WULNOTH)

WULNOTH: I think these people  
are, what they say they are.  
Travellers...

40.     2     D     16°  
          MCS ELDRED

ELDRED: I do not trust them.  
Sooner or later you will regret  
not listening to me.

41.     1     B     24°  
          Group shot  
          VICKI enters  
          L.

(2 next)

- 25 -

On 1: shot 41

AS GROUP  
dispenses, C  
on M 2-s.  
STEVEN/WULNOTH

As log is thrown  
WHIP PAN to  
ELDRED

VICKI: Look, are you going to  
stand here arguing all day?  
Either let us go, or do whatever  
you do, but make up your minds  
one way or the other ...

(WULNOTH STANDS  
ASIDE)

WULNOTH: You can go. Edith,  
get them some food, to take on  
their journey ...

(ELDRED PULLS THE  
OTHER SAXON ASIDE.  
THEY MOVE OUT OF  
FRAME.

42.      2      D      9<sup>0</sup>  
            CS ELDRED  
            Glowers

VICKI FOLLOWS EDITH  
AS SHE GETS THE FOOD)

10A. INT. SAXON HUT. DAY

43.      3      D      24<sup>0</sup>  
            M 2-s EDITH/  
            VICKI

/BOOM B4/

VICKI: And the Doctor ... er,  
the old man? What happened to  
him?

EDITH: He was about to stay,  
then he suddenly decided to visit  
the monastery.

VICKI: It's near here, isn't it?  
I've heard the singing.

EDITH: (INDICATES) It's at the  
top of the hill, behind the  
dorest. I can take you there.

VICKI: No, it's all right ...

EDITH: Here ...

(SHE HANDS THE FOOD)

(1 next)



On 3: shot 43

VICKI: Thank you.

(ON EXIT)

44. 1 B 24° 10B. EXT. SAXON HUT. DAY /BOOMS A2/C3/  
MS VICKI

Pull back as VICKI: Steven, look.  
she joins STEVEN

STEVEN: (LOOKS AT FOOD) Thanks.  
Thank you.

(THEY MOVE AWAY)

45. 4 C 24° (ON MOVE) EDITH: God be with you./  
GROUP shot.  
Let VICKI/  
STEVEN exit R. STEVEN: God be with you.  
holding on  
WULNOTH/ELDRED (WULNOTH MOVES  
as they come ACROSS TO SAXONS  
into M 2-s AND ELDRED)

46. 2 D 24° (ON TURN)  
L 2-s WULNOTH/  
EDITH. WULNOTH: It's time we were  
working in the fields ....  
Pull back to  
frame ELDRED  
L & SAXONS R (ELDRED, SEEMS  
in deep shot. ABOUT TO ARGUE,  
BUT SHRUGS AND  
Let ELDRED turn MOVES OFF.  
into MCS  
Profile L. WULNOTH FOLLOWS  
HIM.

CUT TO BLACK

1 to C  
2 to C  
3 to E  
4 to E

RECORDING BREAK 'D'

A to 3  
B to 3  
C to 1X

47. 1 C 24° 10C. CLIFF TOP. DAY  
MS Grapnels  
thrown over  
cliff top.

48. 2 C 24° 11. EXT. MONASTERY. DAY /BOOM A3/  
MS Monastery

On 2: shot 48

MONK enters R  
& goes through  
door.

(MONK GOES  
THROUGH DOOR)

MIX to

12. EXT. TOP OF CLIFFS. DAY.

49. 1 C 35° / BOOM A3/

MS Cliff with  
grapnels.  
LEADER climbs  
into view.

(WE MIX THROUGH TO  
THE CLIFF TOPS,  
HEAR THE NOISE OF  
THE SEA BELOW, AND  
HEAR THE WIND  
BLOWING IN FROM  
ACROSS THE WATER.

50. 4 E 9°  
CS LEADER  
Look around.

WE CAN ALSO HEAR  
SOUNDS OF MEN  
CLIMBING UPWARDS.

AFTER A SECOND OR  
SO WE SEE A PARTY  
OF VIKINGS MOVE UP  
AND INTO SHOT.

51. 1 C 35° (ON ACTION)  
MS Cliff A/B  
LEADER climbs  
up. Pull back  
as he moves D.S.  
holding other  
VIKINGS rear.

THEY INCLUDE THE  
VIKING LEADER, ULF,  
SWEYN, AND TWO  
OTHERS)

ULF: No sign of life?

(HE HAS LOOKED OVER  
THE EDGE)

VIKINGS come  
fwd. to LEADER  
for 3-s

VIKING LEADER: Tell the others  
to wait below.

(ONE OF THE VIKINGS  
NODS, MOVES BACK  
DOWN SLIGHTLY. WE  
ASSUME THAT THEY  
ARE ALL CLIMBING  
UP IN FILE)

Sven, you and Ulf and  
Gunnar move South.  
Ragnar will take a similar  
group to the North...

ME

- 29 -

On 1: shot 51

SWEYN: Understood. (TO ULF)

VIKING LEADER: And remember, Sven when you rejoin the force we shall want to know the lie of the land, where there is food, and fresh water available - and the strength of the villages...

And if we're seen?

VIKING LEADER: Then you'll have no choice but to fight. But keep in your minds that this is no ordinary raid. You are the eyes of the King.

ULF: We'll need Provisions. ourselves...

52.     4     E     9°  
         CS LEADER

SWEYN: The first village we find, will provide those/...

53.     1     C     35°  
         M 3-s

VIKING LEADER: Yes, but be careful. If your presence here can be kept secret, Harold Hardrada ~~for~~ will have surprise on his side. Now, go./

Let SVEN/ULF go  
L. GUNNAR comes  
D.S. to 2-s with  
LEADER, then  
moves out L.

OTHER VIKING  
comes D.S. to  
rear L of  
LEADER

Push in on  
LEADER

(SWEYN, ULF, AND THE  
OTHER VIKING CLIMB  
UP AND MOVE OUT OF  
CAMERA.

THE VIKING LEADER  
WATCHES THEM GO,  
THEN TURNS TO LOOK  
DOWN. HE BECKONS  
UP THE VIKING HE  
MOVED OUT EARLIER)

Send Ragnar and the others up.  
(cont...)

(THE VIKING MOVES  
OUT, OR WE CLOSE  
IN ON THE VIKING  
LEADER, AND LOSE  
HIM)

(2 next)

- 29 -



ME

- 30 -

On 1: shot 53

VIKING LEADER: (cont) Then  
we can rejoin the fleet.

(AS THE VIKING LEADER  
TURNS BACK TOWARDS  
THE CLIFF EDGE JUST  
ABOVE HIM, AND  
SIGNALS WITH HIS  
ARM FOR THE OTHERS  
TO JOIN HIM, WE CUT  
TO:)

54.      2      C      35°      13. EXT. MONASTERY. DAY.      /BOOM B3/  
         L 2-s VICKI/  
         STEVEN approach.  
         Pan them L to      VICKI: It's rather lovely.      /A to 4/  
         door.      isn't it?  
  
         /1 to C/  
         /4 to F/      STEVEN: They could use a  
         gardener around her.

MONK enters  
for 3-s

(MONK ENTERS)

MONK: Good day to you, my  
children...

MICHAEL: We're looking for...

MONK: Indeed, we are all  
searching for something. Some,  
like myself, seek it in the peace  
and solitude that reposes behind  
these monastery walls. Others...

MICHAEL: (LOUDER) We're looking  
for a friend of ours...

MONK: Oh? And you think I can  
help?

(3 next)

- 30 -

On 2: shot 54

VICKI: He left word in the village that he was coming up here...

Push in  
On MONK

MONK: Oh that everyone could achieve their ambitions. Be it a li felong wish or a stated intention of journeying to a certain place...

MICHAEL: Are you trying to tell us that he didn't come here?

MONK: My son, no stranger has knocked on this door for many, many days, welcome though they are...

55.     3     E     16°  
         C 2-s VICKI/  
         STEVEN

MICHAEL: Are you sure you didn't see him, around the place?

MONK: I'm afraid not...

VICKI: What about the others?

56.     2     C     24°  
         MS MONK

MONK: The others?

VICKI: The other monks...

MONK: Mm? Oh! - oh, yes of course. The other monks! I'm certain they would have mentioned the fact to me, had they seen him./.

57.     3     E     16°  
         A/B C 2-s

(SEEING THAT THEY  
WILL NOT LEAVE IT  
AT THAT THE MONK  
FORESTALLS THEM  
WITH:)

58.     2     C     24°  
         MS MONK A/B  
         Pull back to  
         VICKI/STEVEN

But if you will wait here I will go and ask them - to make sure.

3 to F  
FAST

(THE MONK MOVES  
INSIDE AND CLOSES  
THE DOOR.)

ME

- 32 -

On 2: shot 58

WE ANGLE ON TO  
VICKI AND MICHAEL)

VICKI: The Doctor didn't come  
here then?

Pan STEVEN R  
Losing WICKI

MICHAEL: Didn't he? I don't  
believe a word of it.

She joins L  
for 2-s

STEVEN: It was almost as  
though he expected us ... and  
if the Doctor didn't come here  
where else could he have gone?  
Except back to the village ...

VICKI: (SHRUGGING) I don't  
know ...

(3F next)

- 32 -



On 2: shot 58

STEVEN: Anyway I'm not convinced, so when he comes back I'm going to try something - and whatever happens don't say a word. Nothing! O.K.?

VICKI: O.K.

59.     3     F     24°     13A. INT. MONASTERY. DAY  
         MCS MONK  
         Listening  
         Pull back as  
         he opens door

60.     2     C     35°     13B. EXT. MONASTERY. DAY     /BOOM B3/  
         2-s VICKI/  
         STEVEN  
         Pan them L to  
         MONK & push in  
         to 3-s

(THE DOOR  
OPENS AND THE  
MONK COMES OUT)

MONK: My apologies for keeping  
you waiting ...

/3 to E/

STEVEN: That's quite all  
right ...

MONK: I'm afraid the answer is  
not the one you would wish to  
hear.

VICKI: They haven't seen him?

(THE MONK TURNS  
TO VICKI.  
STEVEN LOOKS  
DAGGERS AND  
VICKI REACTS  
'OOPS')

(3E next)

On 2: shot 60

MONK: I'm sorry.....

MICHAEL: Oh well, he must have gone the other way. Perhaps you'll keep a watch out for him...?

MONK: Indeed I shall...

MICHAEL: You're shure you'll remember the description...?

MONK: Long white hair wasn't it? With a cloak, and strange check trousers...

MICHAEL: You've got it - and thanks, thanks, very much....

Let MONK  
retire.

Pull back with  
VICKI holding  
STEVEN L rear.

You are most welcome my son.  
MONK: / I only wish I could have  
done more.....

(MICHAEL AND VICKI  
NOD, MOVE OFF.

THE MONK RETURNS TO  
THE MONASTERY, CLOSES  
THE DOOR BEHIND HIM.

AS HE DOES SO,  
MICHAEL AND VICKI  
LOOK BACK, AND  
FAUSE)

61. 3 E 16° (ON TURN)  
MCS VICKI

VICKI: We didn't give him a  
description of the Doctor.

62. 2 C 35°  
M 2-s fav.  
STEVEN

MICHAEL: I know, and that means  
he must have seen him doesn't  
it? More than that - he's  
holding him prisoner in there!  
I'd stake my life on that,  
Vicki....

63. 3 E 16°  
MCS VICKI

(2 next)

VICKI: I t was pretty stupid of him to give himself away like that.

STEVEN: It's easily done ...

VICKI: Too easy! (SUDDENLY)  
I wonder if we've been as clever as we think?

STEVEN: What does that mean?

VICKI: Well, perhaps he's the one who's tricked us. Giving himself away deliberately - to make us think we've fooled him ...

64. 2 C 35°  
M 2-s fav.  
STEVEN

STEVEN: There's only one way to find out. And that's to break in.

VICKI: But that's what he wants us to do.

STEVEN: Possibly, but we've got no choice. We'll wait until after dark.

Let them go L.

Push in on door.

(STEVEN AND VICKI  
MOVE AWAY)

MIX to

66. 1 D 24°  
MCS Door of hut.  
EDITH comes out & looks out.

15. EXT. SAXON HUT. NIGHT

Mute then

CLX  
Swung

PAUSE WHILE 2 MOVE to 2D

67. 2 D 16°  
MLS Forest  
Pan R to L

ON TO PAGE 37

(1D next)



On 2: shot 67

68.     1     D     9°  
           CS Eyes of  
           EDITH.  
           she looks out.

69.     4     A     16°  
           LS Forest  
           Pan L to R.

70.     1     D     35°  
           MS EDITH  
           She takes spear.  
           Pull back as she  
           walks D.S. twds.  
           Camera.  
           GUNNAR jumps  
           down and grabs  
           her.

71.     3     C     35°     16. EXT. MONASTERY. NIGHT.  
           MS Wall.  
           Building beyond.  
           Heads of STEVEN  
           AND VICKI rise  
           into M 2-s

(THE CHANTING IS  
 HEARD CLEARLY, THE  
 LIGHT IS SHINING, NOT  
 VERY BRIGHTLY, THROUGH  
 THE SMALL WINDOW.

WE ANGLE TO SEE VICKI  
 AND MICHAEL CREEP INTO  
 SIGHT. THEY STAY  
 THERE LISTENING, AND  
 WATCHING)

MICHAEL: (LOW) I think the  
 best idea is to try round  
 the other side.....  
 Let them go  
 L.

MIX to

72.     1     D     35°  
           MS Fire &  
           ground.

17. EXT. SAXON HUT: NIGHT

BOOM CLX  
 SWUNG

(2 next)

On 1: shot 72

B to 5  
FAST

17. EXT. SAXON HUT. NIGHT.

WHIP TILT  
to WULNOTH.  
Pan him R then  
L to door.

(THE FIRE IS DYING  
OUT. THE PLACE IS  
IN RUINS, EVERYTHING  
THROWN AROUND BY THE  
NOW VANISHED VIKINGS.)

WULNOTH: (OOV) Edith!!!

(ON ENTRANCE)

73.      2      E      24°      17B. INT. SAXON HUT      /BOOM A4/  
MS WULNOTH at  
Door. WHIP  
TILT to CS EDITH  
on bed.

Pull back as  
WULNOTH comes  
fwd & lifts  
EDITH

WULNOTH: (SHOUTING) Eldred...

ELDRED enters  
U.S.R at door.

(WULNOTH LIFTS  
EDITH, PUSHES HER  
HAIR AWAY FROM HER  
FACE)

(ELDRED MOVES BACK  
IN TO WULNOTH,  
LOOKS ROUND AT WHAT  
HE SEES)

Get help      from the village....

ELDRED: It was those travellers,  
I know it? I said you would  
regret not listening to me,  
Wulnoth - but even I would not  
have thought them capable of  
this.....

(4 next)

On 2: shot 73

Let ELDRED  
go.

WULNOTH: (SHOUTING Get the men!)

(ELDRED MOVES AT  
SPEED.

WULNOTH GRADLES  
EDITH IN HIS ARMS)

Push in on  
EDITH/WULNOTH

They'll pay for this....

74.

4 A 24°  
GUNNAR back to  
Camera & ULF/  
SVEN retreat  
in 3-s

18. EXT. FOREST SECTION. NIGHT.

/BOOM C1/

(ULF, SWEYN, AND  
THE OTHER VIKING  
MOVE THROUGH THE  
FOREST. THEY NOW  
CARRY THEIR SPOILS  
FROM WULNOTH'S HOME.  
THEY MOVE OUT, LEAVING  
FRAME, AND WE:)

75.

2 E 35°  
Depressed  
C 2-s EDITH/  
WULNOTH

19. EXT. SAXON HUT. NIGHT.

/BOOM A4/

(ELDRED IS WAITING  
WITH THE OTHER SAXONS,

WULNOTH: Who did This? Who  
was it?

Pull back to  
see ELDRED  
enter

EDITH: Vikings.

Elevate as  
WULNOTH moves  
to door &  
takes sword.

WULNOTH: Vikings!

ELDRED: We're ready.....



76.     1     D     24°  
         MS WULNOTH  
         emerges. Pull  
         back to include  
         SAXONS L & R.

(WULNOTH, WITHOUT  
SPEAKING, SIGNALS  
THE MEN TO FOLLOW  
HIM. THEY MOVE  
OFF AND WE: )

A to 5

Let them go R.

2 to F

77.     3     C     24°     20.   EXT.   MONASTERY.   NIGHT.

         MS Door  
         STEVEN/VICKI  
         creep past &  
         out L

         MONK emerges

(MICHAEL CRAWLS  
INTO FRAME IN  
FRONT OF THE  
MONASTERY, MOVING  
ROUND TOWARDS THE  
SIDE. HE INDICATES  
BEHIND, FOR VICKI  
TO CLOSE UP, THEN  
MOVES OUT.

VICKI MOVES UP  
BEHIND HIM, AND  
EXITS FROM FRAME.

Push in on  
MONK

WE PAN ONTO THE  
MONASTERY DOOR, AND,  
AS WE WATCH WE SEE  
IT OPEN . THE MONK  
PEER OUT, AFTER THEM,  
WATCHES THEM GO ROUND  
TO THE SIDE, CLOSES  
THE DOOR QUIETLY)

MIX to

78.     4     F     35°     21.   EXT.   FOREST SECTION.   NIGHT.

         Depressed shot  
         ground. Feet &  
         sword come into  
         shot. Elevate to  
         M 2-s ELDRED/  
         WULNOTH

(WULNOTH, ELDRED AND  
THE SAXONS MOVE  
THROUGH THE FOREST.

ELDRED POINTS AT  
THE GROUND, AND  
WULNOTH NODS)

BOOM C1



On 4;shot 81

82. 2 F 35°

---

GROUP SHOT centred  
on GUNNAR.

WULNOTH enters R  
and stabs GUNNAR

83. 4 A 35°

---

SVEN swings SAXON to ULF  
who axes SAXON in Stomach

SVEN leaves shot

84. 1 E 50°

---

GROUP. GUNNAR  
threatening with  
axe sweeps.SVEN enters  
and jumps on SAXON A

85. 4 A 35°

---

Depressed MS ULF  
riases axe and strikes

86. 1 E 50°

---

GROUP. GUNNAR swings Axe.  
Strikes ELDRED.

87. 2 F 35° (ON BLOW)

---

Depressed MS ELDRED.

Tilt him to ground as  
he falls. Pan his sword  
R as he strikes at GUNNAR'S  
legs. As GUNNAR falls into  
frame, elevate to WULNOTH  
as he strikes out of frame.

(1 next)



On 2: shot 87

88.     1     E     50°  
          LS WULNOTH.  
          SVEN ducks and rolls  
          under his sword

89.     2     F     35° (ON FORWARD ROLL)  
          Depressed GROUP SHOT  
          SVEN moves to wounded GUNNAR  
          ELDRED comes in L to make 3-s  
          ELDRED is pushed off.

90.     1     E     50°           (ON 1st SWORD SLASH)  
          L 2-s WULNOTH/ULF  
          SVEN enters for 3-s

91.     4     A     24° (AS SVEN JOINS)  
          M 3-s SVEN/WULNOTH/ULF

WULNOTH: (SHOUTING) SAXONS! Here!  
Here!

SVEN: Leave him! Gunnar's dead!

THEY push  
WULNOTH aside  
& run out L & R.

92.     2     F     24°  
          Depressed M 2-s ELDRED/GUNNAR  
          WULNOTH enters and pushes  
          GUNNAR over & out of shot.

(3C next)

On 2: shot 92

WULNOTH: It's bleeding badly...

ELDRRED: I think I can walk  
back to the village...

Elevate as  
they rise

(ELDRRED PULLS HIMSELF  
UP ON WULNOTH,  
USING HIS GOOD ARM,  
AND TRIES TO WALK.  
HE STAGGERS)

WULNOTH: No, it's too far -  
the monastery's much nearer...

Let them  
Go L.

(ELDRRED NODS, AGREEING,  
TOO WEAK TO ARGUE,  
AND ALLOWS WULNOTH  
TO LEAD HIM OFF. AS THEY  
GO WE:)

MIX to

92A.    3    C    24°  
          MLS Lighted window.

CUT TO BLACK

1 to F  
2 to G  
4 to G

RECORDING BREAK 'E'

B to 3  
C to 4

93. 1 F 24° 22. INT. MONASTERY. NIGHT. BOOM C4  
 MS MONK enters L.  
 Crab him R  
 framing him in  
 window.  
 Let him go R.  
 (THE MONK CREEPS  
 DOWN THE  
 CORRIDOR. VERY  
 SILENTLY AND  
 MOVES AWAY OUT  
 OF FRAME.  
 WE HOLD ON THE  
 WINDOW, AND,  
 SEVERAL SECONDS  
 LATER WE SEE  
 VICKI'S HEAD  
 APPEAR, AND LOOK  
 THROUGH. SHE  
 LOOKS BACK SIGNALS  
 THAT SHE IS GOING  
 IN.  
 VICKI AND MICHAEL  
 COME THROUGH THE  
 WINDOW. MICHAEL  
 HELPING VICKI)  
 Push in on  
 Window as  
 STEVEN/VICKI  
 enter  
 VICKI: Follow me.  
 STEVEN:  
 They split off  
 L & R.  
 STEVEN re-enters  
 frame, pauses,  
 and follows  
 VICKI out R.  
 (MICHAEL MOVES  
 OUT. VICKI  
 FOLLOWING. WE  
 ALLOW THEM OUT  
 OF SHOT  
 Mute  
 94. 4 G 24°  
 MCS Gramophone  
 Hand enters and  
 puts on needle.  
 Tilt up to  
 MONK. He  
 shuts curtain.  
 NEW ANGLE IN  
 THE CORRIDOR,  
 FEATURING THE  
 CURTAINED  
 ALCOVE. AS WE  
 WATCH THE MONK  
 APPEARS INTO  
 SHOT PULLS ASIDE  
 THE CURTAIN. WE  
 SEE THE GRAMAPHONE  
 WHERE THE CHANTING  
 IS COMING FROM.  
 95. 2 G 24°  
 Elevated MS  
 Portcullis.  
 Hand enters.

DM  
On 2: shot 95

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Depress to  
MONK looking  
L. Let him  
go R.

4 Pull out  
Fast to clear  
cable across  
doorway

THE MONK LOOKS  
UP, APPARENTLY  
CHECKING THE  
PORTCULLIS FOR  
FURTHER VICTIMS,  
THEN, PULLING  
THE CURTAIN  
BACK INTO PLACE  
HE MOVES OFF,  
(SATISFIED)

96. 3 C 24° 23. EXT. MONASTERY. NIGHT. /BOOM B3/  
MS ELDRED/WULNORTH  
stagger into  
shot.  
Pan them L &  
tilt down as  
they collapse  
(WULNORTH AND  
ELDRED APPEAR  
IN FRAME.  
ELDRED, STAGGERING,  
IS HALF CARRIED  
HALF SUPPORTED BY  
WULNORTH.  
THEY MAKE THEIR  
WAY ACROSS THE  
ENTRANCE GROUND,  
TOWARDS THE DOOR)

97. 2 H 35° 24. INT. MONASTERY CORRIDOR. NIGHT. /BOOM A5/  
VLS STEVEN/VICKI  
enter U.S. &  
move to door.  
Pull back to  
include C.S.  
MONK f/g R  
behind pillar

-44-

(3 next)



On 2: shot 97

VICKI/STEVEN  
Move off L.  
Centre on  
MONK

1 to G  
2 to A

Let him  
go L.

NEW ANGLE - IN  
THE CORRIDOR.  
THE MONK AGAINST  
THE WALL, PEERS  
ALONG IT, OR  
AROUND A PILLAR,  
WATCHING AND  
WAITING. HE  
IS STARTLED,  
'JUMPS' ALMOST  
AS HE HEARS A  
BANGING ON THE  
MONASTERY DOOR.  
HE REACTS, 'SHALL  
I GO OR NOT?')

CUE  
DOOR  
KNOCKS

MONK GOES)

98. 3 C 24° 25. EXT. MONASTERY. NIGHT. /BOOM B3/  
MS WULNORTH.

Pull back with  
him to 2-s with  
ELDRED

(ELDRED IS  
LEANING WEAKLY  
AGAINST THE  
WALL. WULNORTH  
IS BANGING  
VIOLENTLY ON  
THE DOOR WITH  
HIS SWORD, OR  
THE LIKE)

MIX to

99. 4 H 35° 26. INT. MONASTERY CORRIDOR. NIGHT.  
MS Twin cols.f/g

Crab with  
STEVEN/VICKI  
as they move R.  
& push in with  
them as they  
move to trap.

On 4: shot 99

100. 1 G 24° (ON DRAW CURTAIN)  
 MS Curtain draw. As VICKI/STEVEN Look down depress to Gramophone.  
 Let them go out R. and hold gramophone

MICHAEL AND VICKI ALSO IN THE CORRIDOR. THEY MOVE ALONG CAUTIOUSLY. THEY COME TO THE CURTAINED ALCOVE, MICHAEL PEERS BEHIND IT.

HE PULLS ASIDE THE CURTAIN TO SHOW THE GRAMAPHONE. VICKI REGISTERS SURPRISE, REACHES AS THOUGH SHE IS GOING TO TURN IT OFF. MICHAEL STOPS HER, SHAKES HIS HEAD, SIGNALS FOR HER TO BE QUIET, AND THEY MOVE ON

MIX to

4 to J  
 FAST

101. 2 A 35°  
 MS VICKI/STEVEN enter  
 Grab them R past column

THE DOOR THAT IMPRISONS THE DOCTOR. AS WE WATCH MICHAEL AND VICKI MOVE INTO PICTURE.

/STAND MIC/

MICHAEL TRIES THE DOOR, FINDS IT LOCKED. VICKI STRETCHES UP, OPENS THE PEEP HOLE, PEERS IN. SHE TURNS, EXCITED, TO MICHAEL)

VICKI: (LOW) The Doctor's in there! I think he's asleep ...

Depress and push in to CS lock being fiddled.

(MICHAEL BENDS DOWN, STARTS TO WORK ON THE LOCK. VICKI WATCHES HIM IMPATIENTLY)

102. 3 C 35° 27. EXT. MONASTERY  
 MCS Battery Ram.

/BOOM B3/

DM

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On 3: shot 102

27. EXT. MONASTERY. NIGHT.

Pull back to  
2-s WULNORTH/  
ELDRED

MONK emerges  
for 3-s

(ELDRED IS  
WAITING AS  
BEFORE, WULNORTH  
BANGING SPASMOD-  
ICALLY. WE HEAR  
THE SOUND OF THE  
DOOR BEING  
OPENED FROM THE  
INSIDE, AND  
EVENTUALLY THE  
MONK PEERS OUT)

THE MONK: Yes? What is it?

WULNORTH: I have a man here,  
Father - he's injured, needs  
help ...

Let WULNORTH/  
ELDRED go  
and fav. MONK

(WULNORTH, HELPING  
ELDRED, PUSHES  
PAST THE MONK  
INTO THE  
MONASTERY. THE  
MONK HAS LITTLE  
CHOICE AS THEY  
FORCE PAST HIM)

THE MONK: Yes, by all means,  
bring him in ...

(HE SHRUGS AND  
CLOSES THE DOOR)

103.

2 A 16°  
CS LOCK

It is opened

28. INT. MONASTERY CORRIDOR. NIGHT.  
BOOM A5

(MICHAEL STRAIGHTENS  
UP FROM THE DOORLOCK  
SOON AFTER WE GO IN,  
WITH)

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(4J next)



DM

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On 2: shot 103

(STEVEN AND VICKI  
OPEN THE DOOR AND  
GO IN)

(on ENTRANCE) ...

28A. INT. CELL

104.

4

J

24°

Depressed CS  
figure on bed.

Elevate to 2-s  
VICKI/STEVEN

REVERSE SIDE  
OF THE DOOR.  
WE SEE A ROUGH  
BED AGAINST A  
STONE WALL.  
THE OCCUPANT  
IS WELL COVERED  
WITH CLOTHES,  
INCLUDING THE  
CLOAK THE  
DOCTOR WORE.

VICKI MOVES  
ACROSS, SHAKES  
THE PILE)

VICKI: Doctor - wake up!  
Wake up Doctor!.

WHIP TILT to  
figure on bed.

(SHE IS SURPRISED  
BY WHAT SHE HAS  
TOUCHED, PULLS  
BACK THE CLOTHES  
AND CLOAK, SEES  
THAT THE BEDDING  
HAS BEEN ARRANGED  
TO FOOL ANYONE  
LOOKING THROUGH  
THE PEEPHOLE.

VICKI: He's gone, Michael.  
The Doctor's gone!

(WE HOLD ON  
THEIR PUZZLED  
FACES, AND THEN)

(SLIDE Next Ep. Next)

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On 4: shot 104

S/IMP:        SLIDE        -        Next Episode A BATTLE OF WITS

105.        1    G        ROLLER CAPTION

Dr.Who ..... William Hartnell  
Vicki ..... Maureen O'Brien  
Steven ..... Peter Purves  
Monk ..... Peter Butterworth  
Eldred ..... Peter Russell  
Wulnoth ..... Michael Miller  
Edith ..... Alethea Charlton  
Ulf ..... Norman Hartley  
Viking Leader . Geoffrey Cheshire  
Sven ..... David Anderson  
Gunnar the Giant Ronald Rich

Fight Arranger    David Anderson

Title Music by Ron Grainer and  
the BBC Radiophonic Workshop

Percussion played by  
CHARLES BOTTERILL

Story Editor  
DONALD TOSH

Designer  
BARRY NEWBERY

FADE UP        SLIDE        -        Producer  
VERITY LAMBERT

FADE UP        SLIDE        -        Directed by  
DOUGLAS CAMFIELD  
BBC tv

FADE OUT S & V.